# IN THE FENCE OF REALITY

FIGHTING FOR MORE ENERGON CUBES

**ISSUE #7**

**FEATURING : ALUMINUM NOISE, [illegible], GxLxW, NEVER PRESENCE FOREVER AND YES! THE S.C.A.T. TEAM IS BACK!!!**

**STUPID PEOPLES, STUPID WORLD...**

# S.C.A.T. TEAM
## (SEXY COPROPHILIACS AGAINST TOILETS)

Cleanliness. The scourge of our civilization. Being clean is slowly weakening us. To brush our teeth is taking off the natural protection of those teeth and substituting it with a false, artificial one that we could no longer live without. It's like a drug. The same with soap. It's in an effort to fight this great evil that was formed the S.C.A.T. team (Sexy Coprophiliacs Against Toilets).

The S.C.A.T. team wants to primarily inform the citizens about the virtues of shit. May it be agricultural, sexual, medical or even artistic. In this second chronicle, we will talk about the expulsion of intestinal gases : farts.

*FARTING IN ANTIQUITY*

The rules of etiquette have always diverged, depending of the places and times. But, at a time or another, all the nations of Antiquity have accepted or encouraged farts. What we consider today as an incongruity has nevertheless underwent many avatars throughout History. By turns considered as good or bad omen, deified, rejected as an incarnation of the Devil or evil spirits, or indispensable to health, the farts have known as many dark periods than hours of glory.

The erudites affirm that the Roman god "Crepitus" was first imagined by the Egyptians who divinised their flatus. This is what is said, for example, by Clement of Alexandria at the end of the II$^{nd}$ century A.D. and Minutius Felix in the III$^{rd}$ century. Indeed, a lot of texts leave no doubt about the divine character given by the Egyptians to the noisy farts, to the stinky winds and to the *vesces*, as were called the gases expulsed silently. This cult was, we think, particularly alive in Pelosis, antique city near the mouth of the Nile. For the Greeks, farts were seen as a good omen. Many ancient authors, Hipocrates, Galen, Martial, Horace, Suetonius, Aristophanes to cite a few, talked about the subject of farts.

And so, in Rome, came a time when everyone thought, as the stoics did, that the complaints of the belly or the stomach were not to be stifled. Everywhere, especially at the table, the liberty of the fart came to be seen as the most essential and sometimes the most respectable of liberties. During feasts, they were applauding one each other for not having put an obstacle to the exigencies of the god Crepitus. When this one was "making his voice heard", the attendants would turn towards the south, "the nation of winds", bulge their cheeks and imitate a farting sound. This divinity often figured on the tables as a sitting child pressing on his belly. And during the nocturnal diners, between belches and farts, it was a cheer cacophony where every attendants made a personal slave, designed to this effect, note the "omens" attached to his flatus.

*FACTS ON FARTS*

Every individual has its own flatuological profile that depends on numerous factors of which the three most important are alimentation, air absorption and the passive diffusion of the sanguine system. And so, no flatus is identical to another. The normal quantity of scentless gases produced in the intestines varies from 4 to 24 liters and the average quantity turns around 15 liters by day. In a general way, a person in good intestinal health produces less than a 100 milliliters by hour with a constant presence of a 150 milliliters of gas in the gastric system. Only a very reduced proportion of gases, between 0,2 and 2,5 liters by day goes out by relaxation, voluntary or not, of the sphincter, coordinated to the contractility of the circular muscles. The great majority of gases not evacuated by the anus is spread in the blood by the abdominal linings and is expulsed by the respiratory system. However, persons

**I recently heard that Slap A Ham records is closing up, this is just to say that In The Fence Of Reality is really sad of this news and saying big hails to Chris Dodge for all the impressive releases by Spazz, Man Is The Bastard, Capitalist Causalities, Phobia, and Yacopsae to name a few that Slap A Ham released through the years. I must say good luck to Chris for his future projects, musical and non-musical, from a zine that really appreciates the fact that you support us from the beginning 2 years ago...Thank you Chris...**

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# ALUMINUM NOISE

**Aluminum Noise is an explosive noise project from North Carolina runs by Jason Crummer. Their musical realm is so interesting and the fact that he release a CD through CrimethInc. Interested me a lot, so meet here the rich Emotive DIY chaotic realm of Jason Crummer.**
**(interview conducted by Martin ITFOR with Jason Crummer)**

**ITFOR.** How do you been interested in noise music?
**JASON.** I was first exposed to noise in the early nineties through friends in the St. Louis area who had projects. I would only listen to it, or enjoy it at least when I was very stoned. The first time I really began to enjoy noise as a non-drug related activity was in 1998 when I made a bit of it with my friend Nathan on his four-track.

**ITFOR.** When do you decided to be a noise project and what do you use as equipment to do your music?
**JASON.** Aluminum Noise started in 1999 with my friend Nathan Hobbs, he quit later that year or early the next. I've used several set-ups for noise, but what I use right now is a four-track to a computer. I do four tracks of sound and then edit and layer in sound edit 16 or pro tools, back to the four-track back to the computer... ad nauseam. The sound sources vary widely depending on what the individual song needs. I have a lot of friends around here who are classically trained musicians and I often have them make drones on violins, cellos, flutes, pianos etc... and then manipulate the sounds by looping or adding effects, whatever. That's about 1/4 of the sound, the rest is often field recordings played through a walkman into tons of effects into the four-track. My personal favourite recording like this is the one of me dragging a truck bumper across the town I live in, the sound is slightly grinding but when heavily effected it makes a neat ambient sound. Also there is a world music store here in Chapel Hill and I've became friends with the woman who works there so she lets me bring a tape deck or minidisks recorded and sample all of the instruments. The set up is analog/digital, with organic instruments and sounds going into computers for more control and to layer.

**ITFOR.** I saw on your website that you got a statement against the united-statian actions in Afghanistan, what are your feelings and opinions about what happens since September 11?
**JASON.** The US has always considered itself to be indestructible, and the Sept. 11 attacks freaked everybody out because they tampered with that image. If the US WAS attacked, it CAN be attacked–a fact most Americans used to ignore. The ridiculous violence of the US counterattacks in Afghanistan represent an attempt to re-establish the national and military superiority that the US government fears was called into question by the events of Sept 11.
On the "home front", American patriotism is soaring because the entire US system (social, economic, political) is founded on that assumption of superiority, and both private corporations and governmental bodies appreciate the need for its continuing prevalence. ugh. what an embarrassing mess.

**ITFOR.** Do you think that somebody will learn something from what happens since September 11?
**JASON.** People have learned very little from much harsher histories, so probably not.

**ITFOR.** You released a CD on the CrimethInc. label, can you explain to those who don't know what is CrimethInc. what it is and are you involved in this collective?
**JASON.** CrimethInc. when the CD was first issued was my friend Brian with the help of a few others, pretending to be a worldwide collective. Now somehow it's really a worldwide collective that seems to have gathered some fame. I am not at all involved in the CrimethInc. collective as it is, mainly because I keep myself busy and occupied fine without some odd affiliation to something that someone else said attached. I agree with about half of what CrimethInc. seems to be about. There are a lot of people who really hate CrimethInc, and if you see them as a political organization like PETA or something that is probably even a healthy response. To me, all politics aside, I have to support it. While we do disagree all over the place it's still fun to watch your friends as their dreams are coming true. But, Aluminum Noise is definitely not a "CrimethInc. band" as all other releases have went directly into the noise community, sorry but it's not really for the punks, who have dissolved into little more than a marketing demographic.

**ITFOR.** What do you mean by "who have dissolved into little more than a marketing demographic" (about punk)?
**JASON.** It's like bands have this 'message' more to get an instant fan base than because they actually give a fuck about anything. Face it, the activist community is huge, and punk bands simply tapped into that 'market.' So much of punk is ran like Christianity; Christians accepting bad

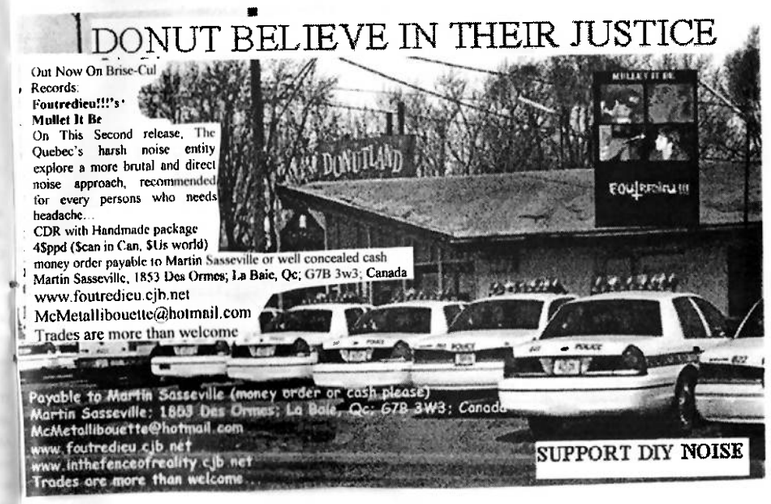
affected by what we call "meteorism" can expulse up to 5 liters and a half of gas daily, and those affected by severe meteorism produce more than 300 farts a day.

Ruge, quoted by Thompson, has published the following table of the percentage of gas evolved by different kinds of foods.

| **PERCENTAGE OF GAS EXPULSED DEPENDING ON THE KIND OF FOOD INGESTED** | Milk | Meat | Peas or beans |
|---|---|---|---|
| $CO_2$ | 16,8 | 13,6 | 34,0 |
| H | 43,3 | 3,0 | 2,3 |
| $CH_4$ | 0,9 | 37,4 | 44,5 |
| $N_2$ | 38,3 | 45,9 | 19,1 |

*Thanks to Martin Monestier and his "Histoire et bizarreries sociales des excréments" and W. Gilman Thompson M. D. and his "Practical Dietetics".*

*(in margin of this S.C.A.T. team works, I (Martin ITFOR) must recommend a great resource from the kings of natural existence : the Cynics. In Michel Onfray's* Cynismes *there's a complete chapter called* Méthodologie du pétomane*(Methodology of the flatulent) and for reading about the Cynics I must recommend the anthology of all the texts talking about them compiled by Canadian philosopher Léonce Paquet, but I don't know if there's a translation)*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and the thriving metropolis of Carrboro. All of the shows have been very well received. We will play Raleigh, Richmond, Philly then fly to the West Coast to play Sacramento, LA, and San Francisco/Oakland and hopefully get up to Oregon. This is not a tour, the shows aren't going to be connected except for when by necessity (the West Coast). I think we'll eventually play a couple in Texas and then put the loss project to rest before we both kill ourselves!

ITFOR. The point of emotions as you say is important in your music, how as you can somebody who want to listen to Aluminum Noise at it's best as to be physically, mentally and socially?
JASON. Please clarify this question (sorry, it makes very
little sense to me)

ITFOR. I mean is there's a way to feel to feel the Aluminum noise experience at it's best?
JASON. There is no perfect way to listen to Aluminum Noise orany other artist really, although stoned seems to help! A few releases are specifically for certain moods and really not enjoyable in others, like the split with Stolen Light is the pissed off, disappointed, I have no future mood. The "Anemone" CDR that just came out is perfect for sex, because it fades away forcing moments of tenderness into the experience. But both of those releases translate into other moods as well, so take it for what it is, a bunch of noise really!

ITFOR. What's coming out for Aluminum Noise in a near future?
JASON. Ok, there's a few things on the horizon. Two things just came out they are "Walden" which was released on Suggestion Records in Germany, it's a long harsh song with a few breaths in there. It's a CDR and is limited to 50 copies. And another thing that just became available is "Anemone" which is the opposite of "Walden" total relaxation ambience, like "Totally Fucking Lost" on downers. That one is on Moi Records which is the new label of Karl Midholm/Ovum, who is a personal inspiration. Then there's the next real CD that has been finished forever but it's still waiting to be released by Troniks. It's called "Outnumbered And Fatigued: Romantic Music" and carries on where everything else leaves off but more clearly.

ITFOR. Any final thought?
JASON. Thanks for the interview, contact me at:
Aluminum Noise P.O. Box 66146 Greensboro, NC 27510 USA jasoncrumer@rocketmail.com

**On the making process of this issue, I realised that I forgot some great records to review and that there's still place to put them, so, here's 3 more Reviews...**

**Hurt.** **Hurt.**
**hurt@direct.ca** **www.hurting.org**
The first time I had the chance to hear Hurt. Was in 1998 with their Flesh Feast demo that one of their friend send me this. In the time I guess I never heard something that brutal, it was really one of the most brutal stuff I've heard. and now this demo is still something above in my brutality list. I never got a chance to hear back of this band, I tried to write them back to know what happens with them and my letter came back. I saw in Unrestrained last year that they released a new CD and I was so happy with that I began my research back to find more about the band. Et Voila! I found this self-titled 6 song CDEP in my mailbox. In a certain way I got a big deception felling comparing this stuff with the tape, but after several listen I still found in this band the maximum carnage that it inspired me 3-4 years ago. Hurt are playing a very brutal grindcore with some experimental effort that reminds me a lot of early Suffocation with a really deep personal and modern approach, trust me, it kicks serious asses. You'll be really impressed by the deluge of vocals coming from everywhere and the machine gun drumming. I still hope that this band will get the place that they deserve on the grindcore map because they still impressed me with this brutal release...

**Kraanium** **No Respect For The Dead CDR**
**Rage From Within** **Broken Bones Of Humanity CDR**
**(M Funderud; Karlstadgt 6; 0553 Oslo; Norway ) www.Kraanium.xrs.net http://home.nythe.net/rfw**
These bands come from Norway and don't wear corpse paint, don't play guitars in the snow and do skateboard. These are 2 bands made with the same embryo, the Funderud twins Mats and Martin. Kraanium is more of their brutal grind-gore side-project band. This is the first offering. Kraanium do a really intense grind death stuffed with samples from horror movies and with humorous (I guess) lyrics. I guess you want to laugh when your songs got names like "A Pitbull ate my hamster" and "Rectal Disembowelment". For a reason that I don't (maybe the vocals) know they reminds me a lot of Napalm Death, so Kraanium is like a gory Napalm Death. Rage From Within are mostly the main band of the Kraanium guy, I know them for long time now and my former band (Seasons Of Torment, once grinding metal-core now turned into a cheap beer drinking crappy metal band like Pantera, avoid them) was supposed to release a split 7" with them and I heard mostly everything they released. RFW play a really loud metal-core that gonna make you start a mosh pit riot in your living room. I mean I recently saw so much boring metal-core from my area that these guys should give them a real lesson on what is metallic hardcore. They are really slow but heavy and like groovy but not rap metal, just like straight razor beat that will make your head bang (Kraanium too will make your head bang.) I really think that it is a crime that Rage From Within is not that known since they are a really sincere band devoted to their music and are not that kind of band that tries to be mad or emotive to be part of a trend. they do what they like, something more and more rare these days

art as everything but because it's Christian, punks accepting bad art as everything but because it's punk. Punk is a marketing demographic and little more, it's like hippie nostalgia in the early 90's.

ITFOR. You say that you work with programs like pro tool, do you think that with the coming of these kind of programs and mp3 and other stuff like that are like making a more democratic DIY movement?
JASON. If MP3's and the like can make any movement more democratic it's not worth the alienating effects of the computer itself. So yes and no, good and bad. Using Pro Tools is an apolitical decision, not trying to bridge any gaps, it's just a cheap way to mix and layer my sounds without losing any more quality than I already did when they hit the four-track tape. Maybe these programs are bringing the price down, which is good, but people who want to make music always will since before recording was even possible, the technology is neither here nor there.

ITFOR. What kind of music are you listening to?
JASON. Jerusalem by Sleep is amazing. The "Instinct And Emotion" CD by lefthandeddecision has been growing on me and finding a lot of time in my more drunken states along with Merzbow's "Pulse Demon." I listen to a lot of early Metallica in the mornings when I'm doing the dishes and Industria Masoquista seems to be good for that as well. Last night I was once again totally blown away by the Cold Electric Fire CDR, MagWheels is as always great as well as Ovum and older Neurosis. I think the first song on that John Wiese "Collected Tracks" CD (it's called 'floating ship') is a flat out masterpiece, and it never fails to blow me away. I've also been listening to a lot of reggae and remembering why that shit is so fucking good because of my new roommate Sergio who has brought a wealth of it with him. Some old country music is finally catching up with me after years of being a person who 'liked everything but country' I've decided that Waylon Jennings and Willie Nelson make some of the most decent, organic and real music to be found. As far as punk rock goes I love State Of Fear, Rudimentary Peni and Discharge but not much else any more. Well, the Amebix will always be great as well. The noise that has surprised me the most lately is this guy Lutz in Germany with a project called "Hidden" which is very emotionally honest dark dark DARK ambient.

ITFOR. I Saw that you also run a label, how do you decided to run a label and what is your plan for the future of your label? I also saw that you released a comp with great artists and personal faves like Amber Asylum and Merzbow, so this proves that you believe in your label, like if you think that you're just a small label like a lot of people do, you wouldn't contact these great artists.
JASON. I do run a label, it's called Sacred noise. For the most part it's a small operation, everything sells very fast but it's all limited in quantity. The Deprogramming Music compilation is what you're referring to and it's a very good CD, I wrote all the artists who I knew personally and then everyone who I thought made good noise at the time, oddly all of them except Masonna wrote back and had material ready for me. I do think of Sacred as a small label because that's the reality of it, Sacred you know, intimacy. It's supposed to be this weird cool thing that people can discover. If you haven't heard anything on my label you should check it out because it is a good cross section of the very much thriving noise scene in North Carolina right now, as well as some friends internationally, but mainly people from down the block.

ITFOR. Is there a noise scene in North Carolina, you say that you help bands from there, is there great bands from North Carolina?
JASON. There is a small group of friends in North Carolina making noise. In Greensboro you have MagWheels, he recently put out his first album on my label Sacred, and also has something coming out on Mechanoise, as well as a new album that is not finished yet to be released on Ad Noiseam. He makes amazing ambient noise that really seems to be turning some heads lately. Then of course there's the old NC standby Cold Electric Fire. That dude is just amazing, he has only one album and it's also on Sacred, but his next will be issued on Crionic Mind. His noise is at it's core ambient but is just fucking amazing, tons of layers done completely analog. There's also Ashrae Fax who have recently turned a more noisy direction and will have a split CDR on Sacred with Ovum sometime in the far off future. These are all the artists with whom I am very close friends, but there is a real communal vibe, I mean, for whatever reason noise seems to be a very powerful thing for people to have in common, and there are a few other noise artists with whom I have a more 'working relationship.' As far as there being a scene, I don't know, we are all friends, there has been great output, but I wouldn't quite call it a movement or anything, not yet at least.

ITFOR. Do you ever played live performances?
JASON. I do play live performances. The show that I am doing right now is a live collaboration with Cold Electric Fire called "The Stages of Grief After Loss" which true to the title goes through the stages of grief after loss: emotional upheaval/shock, denial, guilt/blame, anger, depression and acceptance, it has super 8 visuals as well as a pre-recorded narrative explaining each stage, then of course us making noise that goes along with the emotion we are trying to convey. Aluminum Noise has always been a very emotional thing and it's great to reduce it to just PURE emotion with this live project. The show is limited to 10 in major cities and of course my hometown. We have so far played Atlanta, New York,

# NEVER PRESENCE FOREVER

**I'm Always pleased when bands got in contact with me, in this case this is because Andrew who also runs Aversionline asked me if I love noise music, so I told him that I do and he send me his amazing CD (as you can read in the reviews section) and I decided to interview him since he also likes what we're doing too here at In The Fence Of Reality. (Interview conducted by Martin ITFOR with Andrew Q)**

**When did you begin working on your project and what made you come into the noise/minimalist scene?**
I started back in 1998. A friend of mine had a noise project in addition to his hardcore band and he sent me some 7"s that he had just released. I was really interested in the music because it was something totally new to me. After getting in touch with a few more projects, I started to research the genre and picked up a few releases by Merzbow, Masonna... some of the big names like that. Eventually I started to explore more of the underground artists, and once I had an idea of what types of noise I was more interested in, I invested a small amount of money in some equipment and started recording my own material. Shortly thereafter I was lucky enough to be a part of the "Sadomachinism" compilation CD, which featured some of my favorite noise groups like Psywarfare and Lockweld, in addition to some more well known acts like Aube and KK Null. I've been slowly working at it ever since...

**Do you think that the metal or grindcore scenes are a good way to get into noise music?**
I'm not so sure about metal or grind, but if you were to say hardcore? Absolutely, now more than ever. I was introduced to noise through hardcore, because in the mid to late-90's a lot of hardcore bands were branching off and starting noise projects on the side, or completely dropping out of hardcore to experiment with noise. Now you've got labels like Hydra Head, that are known for hardcore, starting to take things into new directions by going so far as to start up subdivisions of the label solely dedicated to experimental noise. I think that's fucking awesome, and it's a huge step towards getting new listeners interested in this style of music.

**Your website is hosted by holyterror.com, could you talk about what that consists of? I know holyterror.com as the host for bands such as The Grey Wolves, Integrity, and the Misanthropic Agenda label. Is it representing a certain type of ideology?**
I actually design and maintain all of the websites on holyterror.com, and have done so for many years. Integrity is no longer associated with holyterror.com, but I used to be very good friends with Dwid and that is how it all started. I was doing the official websites for Integrity and Psywarfare (Dwid's old noise project), and I decided to get a domain for the sites. At that time Integrity was being called a "holy terror" hardcore band, and that term was starting to be used more frequently in reference to metallic hardcore bands whose lyrics had an apocalyptic slant. I loved the term, so I chose it for the domain name. Eventually I started getting in touch with other individuals whose work interested me, and I would offer to do their websites, which brings us to where we are today. Somewhere along the line Psywarfare sort of faded away, and Integrity has been on again/off again for a few years. I lost touch with Dwid and those sites are no longer a part of holyterror.com, but now there are a whole lot of excellent bands represented, from Terror Organ (a new breed of power electronics) to Starkweather (legendary, fucking insane metallic hardcore, words cannot do them justice). Being a part of holyterror.com represents absolutely no common ideology whatsoever. None. Everyone whose site is a part of the domain retains entirely different personal views and they are all freethinking individuals.

**I know what you mean by saying that you got into noise through the hardcore scene, that's the way I took too, from bands like Coalesce, Starkweather (yes, they are awesome), Integrity, and Neurosis... and let's say that the new Converge is like that too (what an awesome album). Plus the fact that Relapse releases both styles of music. Were you (or are you still) playing in that kind of a band, or in any kind of band?**
Well, I don't consider bands like Starkweather to have had any impact on my introduction to the noise scene. Neurosis is definitely a good example, as they have been using electronics and samples for a long time, but Coalesce and Converge and that sort of stuff... even though the music can be very chaotic and abrasive, I don't consider that to be the same thing as what bands like Isis or Cult of Luna are doing by adding in actual experimental noise textures with their music (like Neurosis before them). I have been playing guitar for a long time, almost 10 years, and I play bass as well. I've never been in a "real band", though. I was in a metal band once, many years ago, but I quit after my first performance with them because they were too lazy and didn't have the dedication I felt was necessary, so that doesn't count.

**Your music gives me really dark impressions, is that the way you want to make people feel when they listen to you? Is it a personal impression that you're giving here?**
Absolutely. Everything that I do with Never Presence Forever is deeply personal, even the tracks that have some sort of subversive socio-political content, because in my opinion, or at least in my life, politics is more of a personal thing than anything else. But for the most part my music deals with emotions that rest on the more depressing side of things. I hate this world and the way that it works, and often I just can't make sense of things. So confusion, disappointment, hatred, disapproval... all of these emotions are expressed in the music, and I certainly would never want someone to come away from one of my records feeling happy. Although, every now and then I do throw in a little bit of subtle humor, I must admit. It's very rare, but that is a side of my personality, so it does show through on occasion.

**If I understand, you're saying that it's your feelings, although some of it speaks with political titles. I mean, it reminds me a lot of the band Disrupt. Originally, when they were Disrupt, they were really political, but when they turned into Grief (R.I.P.) they were darker and very depressed, like they were no longer political, it was just about depression. Do you think that deep depression and politics can collide, like in a depressing phase you have different goals to attain within both aspects of life, and do you think in that way these two aspects of life are necessary to a decent person like Aristotle who said that man is a political animal?**
I think that depressing topics and political topics can go hand in hand on several levels. At its most base, we live in a fucked up, depressing world. Most any band that ever deals with political issues in their music is angry, and I think that being angry and frustrated can often lead to, or even be the same thing as being depressed. As with Grief, the example that you chose, I think that when I deal with the darker, more disheartening material in my music, it's personal more than anything, based on my own experiences. But as I said before, in my life, my political opinions *are* personal to me, and though I may be outspoken about certain things, I tend to take the subtle route rather than throwing my opinions in everyone's faces or putting pamphlets and shit like that inside my records. Not that doing that is a bad thing, information is crucial, and I think there is a time and a place for that, it's just not

what I do. But at the same time, some of the reasons that I hold such a bleak and scornful view of the world stem from political issues and observations of just how insane and disgusting the human race can be, so...

**Another thing that you do is run the impressive Aversionline webzine. What made you decide to do a monthly edited cyber-magazine, is it something like a cross of your passions for underground music and computer stuff, and does it take a lot of your time to work on?**
Well, the main reason I decided to do it was because I didn't think the internet was being used properly as far as most "webzines" were concerned, and I thought that I could really do something comprehensive and different since I like all sorts of music, and seeing as a "webzine" is free for the readers, that makes it even better. I'm not into trying to make money or anything, so to be able to provide all of this information to people for free is awesome in my eyes. I had wanted to begin doing Aversionline two years prior to actually starting it up in January of 2000, but I couldn't get my shit together because I was working and in school back then. There weren't as many "webzines" at that time as there are now, and I really wanted to do something new as compared to most of the others. I decided to go with the monthly (or not-so-monthly, depending on how busy I get) format because that way it would be more like a regular printed magazine, just on the web. There are larger new "issues" every month or two, instead of tiny little updates every few days. I guess it is a cross between my interests in underground music and web design, although you wouldn't really know it from looking at the site because the design is pretty simple and boring. I made it somewhat plain because the content and the legibility are more important for a site like that. It's mainly because I love music and feel strongly about it... it's one of my only interests. And yes, it takes a hell of a lot of time to work on. Almost all of my free time, in fact. Luckily I haven't had a full-time job in over a year, so I've really been able to concentrate on strengthening the content of the magazine. I do everything by myself, and I spend endless hours reviewing music each month, which can get tedious, but despite all of my complaining I do enjoy doing it, and hope to continue doing so for as long as I'm able.

**Returning to your musical realm, we can talk about a really impressive CD. Can you clarify a little bit how you work on your sound creations?**
Usually I just start with any number of sound sources (samples, guitars or basses, beats, etc.) and manipulate/process them until they reach a point that interests me. Then I combine and arrange these layers of sound until I end up with a composition that feels complete. Often my work is fairly minimal, so I usually stray from busy layering or a lot of intricate compositions, but at times things are more involved than others. It's a fairly basic process for me because I have a very limited amount of equipment, and my finances don't really allow me to expand in that area right now. But it's also not uncommon for me to go back and throw out a lot of material and then start over from scratch. Anytime I finish a song, I wait a few weeks, go back and listen to it again, and then decide whether or not it's worth keeping. For this CD I ended up throwing out half of the songs and re-recording them entirely after the initial sessions were finished.

**You released your new CD on Crionic Mind, do you think that this label is now beginning to become one of the leaders in experimental noise?**
Well, not necessarily, but I do think that the label *should* be viewed as a leader in experimental noise. What I mean is that Crionic Mind is still a pretty small label. Scott only releases a few CD's each year, in limited numbers, and his releases aren't really available in stores. So from a popularity standpoint, or looking at the fact that his releases aren't as widespread as those of some of the larger labels out there, Crionic Mind is still among the ranks of the truly underground. But in my opinion that is a great thing, and I think that Scott is definitely making a wonderful name for his label. He has an excellent reputation for quality work, and Crionic Mind has been one of my personal favorite labels for a while now. I especially respect the fact that Scott is always interested in working with unknown artists and helping them to establish a presence in the scene. Scott knows what he's doing, he believes in the artists that he works with, and he does a very good job, so I'm honored to have been able to deal with him for the release of this CD. And I do indeed think the label will be growing and moving on to bigger and better things in the future, so everyone should keep their eyes peeled.

**Do you ever do live performances?**
Not yet. I've been offered a few local shows and I'm thinking about trying to do something this summer, I'm just not sure. I'm not comfortable in front of a crowd, and my insufficient amount of equipment might make for an embarrassingly poor live set, so... I really don't know. I'm definitely interested in performing live at some point, I'm just not sure when I'll be able to properly plan things out and put something together that I would be satisfied with.

**Do you plan to release something else soon, and are you working on more stuff?**
I'm working on some new material, but I don't expect any new releases to be out soon. I will be appearing on several compilations this year, but you never know when those things might come together. I've completed recording for a split/collaborative CD-R with Marax, and that will probably be out sometime within the next six months, but the two of us have both had some troubles lately with various aspects of our lives, as well as our finances, so we're still talking about what we're going to do with the final release. I just finished a song for a Merzbow remix CD that will also feature a lot of awesome groups like Terror Organ, Ulver, Bastard Noise, etc., so I'm really excited to be involved with that, of course! My big project for this year will be a 12" LP to be released by Misanthropic Agenda, which I'm about to start recording very soon. The plan is to do a limited run of 200 copies or so, but I don't expect this to be out before early 2003, to be honest. I'm really psyched to be doing an LP, though. It's going to sound a lot different, I think...

**What label is going to release an impressive lineup like that Merzbow remix CD?**
That's also going to be on Misanthropic Agenda. I highly suggest people keep an eye on that label! Gerritt is a great guy, and he's really getting shit going with the label. He's released a lot of awesome stuff so far, and the plans he has for this Merzbow remix project are pretty wild... it should be a very impressive release when all is said and done!

**Any final thoughts?**
Well, I have to thank you very much for the interview. I had a good time answering your questions, and your interest in what I do is thoroughly appreciated. It's cool to see people still doing totally D.I.Y. zines these days, and for that I commend you. If anyone wants more information on Never Presence Forever, definitely check out my website at http://www.holyterror.com/neverpresenceforever/ and feel free to contact me if you have any comments or questions. Thanks...

think that that necessarily writes us off as far as being a "political" band goes. I see the political and the personal as being interwoven with each other.

Jason- I agree, and I think that everything is inherently political; that it is not something one can decide not to involve in their lives. If you are interacting with someone, there are some sort of political dynamics involved.

Cam- I think that one purpose our lyrics serve is to encourage people to think for themselves and to formulate educated opinions on issues, but in a less blatant way, by tackling issues with a personal slant. I think a lot of activism falls short in terms of reaching the optimum amount of people in that there exists a tendency to intellectualize everything to the point where there's kind of an elitism present. It makes it hard for the average punk or hardcore kid to view certain issues as being applicable in any way to how they live their life, when often that couldn't be further from the truth. We may not address specific issues as often as the aforementioned bands but our lyrics are basically an assertion of fervid individuality, and I think that that in itself can convey something similar. I mean to me, I've always connected straight edge with my quasi-anarchist politics, as to me both are very much about being aware of your environment and conscious of your ability to effect real change just by being aware of the repercussions of your actions. So it seems strange to me that there's not more of a movement towards that sort of thinking in the sXe hardcore scene. Not to say there isn't... It's just that attitudes of conservatism in the scene still manage to boggle me. You'd think I'd be a little more cynical by now. So yeah, a little bit on the long winded side, but I do think that you can associate us with that mindset, in that my beliefs are very much a product of it. But it would cheapen our identity as a band to call us "political" hardcore. Because as a hardcore band that deals with personal issues, we can also tackle the political, but that wouldn't necessarily be true vice versa.

ITFOR- Do you mean that most of the political bands are much more doing this for "the style" and at the end tend out to be a problem for this cause?

Cam- Well, I think that many bands do, but not the aforementioned ones. They're all totally sincere in my eyes, and deal with real issues in a way that many run-of-the-mill "political" bands couldn't pull off. But yeah, I see what you're getting at, and it can plague a cause and kind of fuck up the credibility of those genuinely working for positive social change if their stance is too commonly reduced to sloganeering and the like.

ITFOR- This is something interesting that I saw, this is the facts that a lot of thrash/fastcore bands are talking about the state of the hardcore scene, like when you're reading Spazz's lyrics you feel that these guys know what they talk about, do you think that you have to get a certain level of knowledge about the hardcore scene to criticize it?

Jason- I think that anyone is entitled to criticize anything they want. If a kid is curious about the hardcore scene and wants to check it out for the first time, I don't think that he or she should feel that they have to build up enough merits over several years in order to gain a voice. I don't consider myself an authority on the scene and I never will but I'll always speak my mind.

ITFOR- Can you talk to me about what is your vision of Straight Edge, I'm always perplexed about this topic, like when you read that All Ages book, you can see that this is like a suburban kids revolution, but I think that there is more in the straight edge movement than like the sporty suburban right wing side of punk?

Dan- I personally feel that there definitely is more to straight edge lifestyle than a 'suburban kids revolution' as it, at least to me, is more of a personal revolution. The reason why I am straight edge, as well as to respect my surrounding environment, is to keep an adequate definition of who I am and why I am the person I am, and it has little to do with X's around my name. Any interference's that lead to the contradiction of my self-consciousness and ability to treat others/my body the way I would otherwise intend to is obviously not a very liberating thing to allow into my life. I have never done drugs and I don't intend to, yet I have already lost so much from it in such a small period of time. Friends that have had such an interesting and sensitive side to them have become detached corpses dragging themselves around without a fucking word to say or an opinion to share. They have lost parts of them that may not ever be recovered, or even salvaged in the least, due to their choice of drug use/abuse. It's become so ingrained into our society that most people don't even realize what they're doing, it's an automatic practice. Not one person needs drugs in their life yet nobody questions why they do it, for socializing? Socializing is sharing. It's

# GUNS, LIQUOR AND WHORES

**GxLxW are from Winnipeg and are playing abrasive fastcore in a way that nobody can hate, I guess that the only way to hear them is on their mp3.com page, but they will release something on Putrid Filth Conspiracy and this should be a really great release...**

**(interview conducted by Martin ITFOR with all the members of GxLxW : Jason, Cam, Dan and Muga)**

ITFOR- Where does the name Guns, Liquor & Whores come from, is it a kind of a background from your Motorhead influences?

Jason- This past summer I was traveling down to Minneapolis with my friend Konrad and another dude Jon, who I got to know through the weekend getaway. I got to see Diskonto (fucking amazing show!) at a Friday show, Pg.99 on Saturday, and Defacto Oppression, United Super Villains (R.I.P.), Life's Halt and What Happens Next? on the Sunday of that weekend. Anyhow, when we entered the U.S. we realized all the businesses scattered along the interstate that sold fireworks and liquor, all sporting these ridiculous names like "Generous Jerry's Alcohol & Tobacco". I in the middle of a long-winded rant about Christian hardcore while I was watching all these typically American establishments blur by, and then it dawned on me what a ridiculous name "Guns, Liquor & Whores" would be for a straight edge hardcore band (incidentally, GxLxW is only 3/4 straight edge). I said as much to Konrad and Jon and they laughed, even more so because there is a really lame Christian hardcore band from Winnipeg called Grace Like Winter. I wasn't in a band at the time but Cam and Dan from Never A Victim (amazing but short-lived grind/thrash band, with all members under 15 years of age!) were looking to start a hardcore band, so I eventually took the plunge and asked if I could be counted in. When I mentioned the possibility of using the name, it stuck.

Dan- Yeah, Jason summed up how our name came about. A lot of our friends thought that it was a stupid and immature name, but we went with it anyway. As far as GxLxW forming, Cam and I had recently broke up our last band due to personal conflicts between the members and disagreements as to where the band would go musically, yet us two are good friends and both wanted to play the same style of music. It actually took us a while to convince Jason to play bass for us, and Muga came into action when the original guitarist quit 3 hours before the first band practice. Haha, that fucker.

Jason- Hey, don't knock Adam. He's a great guy and has lent us equipment on occasion.

Cam- I think Motorhead is a fucking great band.

ITFOR- As a Winnipeg band, do you consider yourself as a political band like all those bands from your town like HHC, Malefaction, Propagandhi and Weakerthans?

Jason- I think we're a band in its infancy and we've only gained our "musical identity" in recent months (which is rockin' thrashcore, of course!), so I think it will be a while before we truly get a full grasp of our lyrical direction. As a band, we're pretty tight. We hang out a lot, cook amazing vegan food together, and spend a lot of time discussing various topics, ranging from underground music to world politics to an outlook on society to the comedic brilliance of Will Farrel on SNL. This willingness to talk things over and develop ideas is slowly translating into our lyrics. Cam has come up with a lot of great ideas so far. As individuals, we identify strongly with what our friends in HHC, Malefaction and Propagandhi are expressing. As for our band, however, most of our songs deal with similar issues but at a different level. Most of the material we've written so far deals with the state of the hardcore scene and the difficulties people face when they try to pursue independent thought and action. I don't think that because someone is an "activist" that they should be automatically stereotyped and dismissed but it seems that this is exactly what happens frequently. Of course, this is certainly nothing new to punk culture. I suppose in a way we might be trying to bridge the gap to coax people out of their knee jerk reaction against political music. What do the rest of you guys think? Am I far off the mark on this one?

Cam- I mean, growing up in Winnipeg some of the first bands I got really into were Propagandhi, Painted Thin and I Spy... so there's definitely that sociopolitical angle present in the back of my head when I write lyrics for the band. But it's hard for me at this point to feel comfortable condensing what I see as being complex issues into relatively short, minimalist songs. The more I learn, the more I feel that I cheapen the very real implications of certain issues on peoples lives by reducing things to sloganeering. I couldn't write lyrics that do the topics justice, and the bands you mentioned can do this beautifully. I'll leave that to them, and continue to explore what I know. But I don't

Jason- Write more thrash anthems, record and get some records out, and tour, of course. I've always wanted to hit the road with a band and I think this one has the potential to eventually do that. I just love exploring new places and making new friends. And seeing Cam get naked and fondle himself while shooting firecrackers out of his ass in front of totally unpredictable strangers would be amazing! Anyhow, we recently recorded an 11-song demo on a 4-track with our friend Craig from the Blasphenaut (crazy gabber/noise/grindcore band) and it turned out so well that we immediately attracted the attention of Rodrigo and Putrid Filth Conspiracy Records. We've just made final arrangements for a 10" EP that will include these 4-track recordings. It should be out sometime this spring/summer of 2002.

Cam- I really believe in these songs and I completely love making music with this group of friends, so I would love to do a tour as well, and get the

opportunity to play them for other people. Hopefully more records... we have our first 10" coming out within this year, on Putrid Filth Conspiracy Records out of Sweden. That's exciting news. I'm happy to take it step by step.

Dan- I hope that GxLxW can bring alot of fun into hardcore, especially the Winnipeg scene. That and to convert all the Christian hardcore kids into diehard denim warrior groupies.

Muga- I can foresee many things happening for GxLxW if we continue to move forward writing and releasing music, and a tour would be amazing. It's something we're interested in pursuing. The reason why I'm in a band is to play music for music's sake, have a good time and express myself, so in a sense, GxLxW has already been a success in my eyes. Anything above and beyond this is a total bonus.

ITFOR- What are you doing outside your activities in the hardcore scene?

Muga- I'm always pursuing musicians as well as non-musicians to jam with.

Jason- What the fuck? Non musicians?

Muga- Shut up. My ultimate goal is to be in a band where there are no boundries (ie/ genre, style, etc).

Jason- Good grief!

Muga- Shut up.

Dan- Skate, skate, skate! Thrash, thrash, thrash!

Jason- Shut up.

Cam- I work in a children's bookstore, which is really rad, outside of having to put up with some grouchy, demanding customers. I also enjoy vandalising McDonalds restaurants, and getting into confrontations with security and police on my scooter. It's a lifestyle!

Jason- I make my living being a homecare worker. I run a noise label called Primitive Air Raid (http://www.primitive-air-raid.com), named after a Montreal punk/hardcore compilation from the 80's. I host a weekly hardcore/grind/noise called Radio State show Mondays from 11 PM until midnight (CST) on 101.5 UMFM Winnipeg (http://www.umfm.com). I've also been involved in organizing Arsonfest (http://arsonfest.n3.net) three years running, along with Mike and Brad (HHC) and some other friends. For anyone reading this, we'd love to have you come out and check out our hardcore/grind festival, which is tentatively scheduled for August 9th through 11th 2002 here in Winnipeg. And finally, I'm studying photography. Yikes, is that enough shameless self-promotion?

ITFOR- When I interviewed Brad and Mike of HHC last year they talk to me about a christian tough-guy moshcore scene in Manitoba, is there really alot of these in your place?

Jason- There are a few Christian bands and they do have a strong following, and there people with bad attitudes and who are prone to violence but I wouldn't call it a scene or anything. Everything seems very segregated in this city and yes, there are stupid conflicts that ignite from time-to-time but I would hesitate to label everyone dressing and listening to a certain style of hardcore as being some kind of thug. As for Christian hardcore, I couldn't give two shits about that poseur shit.

ITFOR- Any final thoughts?

Jason- Regardless of which segment of the punk/hardcore scene you find yourself in, break free of stereotypes and truly think and live for yourself, not for the comfort of having the approval of others around you. How's that for a final thought?

opening up your mind to others to exchange ideas, experiences, and emotions. Choosing your friends on who will get you high or drunk is not included in this. Once you've gotten to the point where you're thinking and actions are being altered you aren't yourself. You loose the very aspect of being an individual with a whole unique mind of your own to share with others. I keep unneeded and dangerous substances out of my body to ensure that I am always in control, and be able to tell myself that I can live without wrecking my mind and body every weekend to make 'friends'. I don't need to experience a cheapened form of life. Of course I am referring to personal experiences and relationships, and my whole straight edge beliefs have been shaped around these. I don't know what else to say, this is straight edge to me and it by far surpasses cheap slogans and logos endorsed by certain individuals.

Cam- First of all, to me straight-edge should ideally be a non-issue. Amongst my friends, regardless of what they choose to put in their bodies, it usually isn't. It's a personal choice, and it's one that I hold in the highest esteem as being incredibly positive, but it's not something I would impose upon someone else. I have undoubtedly seen friends fuck up their lives, and that's a major part of why I choose this lifestyle, but beyond that, it's just plain stupid to think that there's only one way to live a positive life. Straight-edge came about at a time in punk when the junkie aesthetic was starting to eat away at people, and then it was incredibly urgent and necessary. At that point, it was going from one extreme to another, and it was necessary to redirect the scene away from that kind of pointless, self-destructive negativity. I still believe very firmly that it enhances communication and that sXe is a totally admirable decision, I am the firmest believer in that. But I guess what led to it's portrayal as a jock-like, reactionary movement is that people began to feel self-righteousness in their being sXe, and behave accordingly, and I don't find any pride in my decisions in the same way that others might. I respect everyone's decisions in regards to their lifestyle, and although the decisions of certain people I know when it comes to substance abuse have undeniably made me feel really helpless and down, I feel secure enough in my identity not to push it on others. Besides, I wouldn't even describe it as being a revolution so much as just a positive but ultimately personal choice, deserving of being promoted as any other personal choice might be. But there's no use in pretending that there's only one way to live life. In the long run, I see it as being a lot less revolutionary than other lifestyle decisions I've made, such as my decision to adhere to a vegan diet.

Jason- The decision to go straight edge for me was completely independent of the punk/hardcore scene. I've never smoked or done any recreational drugs. I can count the number of times I've consumed alcohol on my fingers. It didn't do anything for me and I found that I didn't like hanging around people who's only means of socializing was by getting drunk in a room together. At 21 I realized how stupid it was feeling obligated to sip on a beer or a cider I didn't really care for the taste or effects of just because I felt like I had to participate or conform with the people I was with. I realized that this sense of obligation was me being needlessly paranoid and insecure for the most part, and that if someone truly felt offended by me not drinking with them they could go and fuck themselves. I've been straight edge since and have absolutely no desire or intrigue for intoxicating myself. It's part of my identity; it has nothing to do with what music I'm currently listening to or what clothes I wear or which friends I have.

ITFOR- I totally agree with you with this vision of straight edge, it's really going to the essence of things and the fundamental needs of this... You also run a zine, can you talk about it?

Jason- Radio State Fanzine originally started up in January 1999 as a personal zine of mine, and was the first I had ever written. It was a one-off that featured 36 pages of personal stories (not always entirely rooted in the firmest of realities) revolving around the theme of radio, as it was involved in my life. Although I've only ever sold a few copies it made the Maximumrocknroll top 10, which I'm very proud of. Then in the summer of 2001, my friends Mike and Brad (of Head Hits Concrete) decided to revive Radio State, but this time in the form of a "typical" music fanzine. However, we wanted to make it actually worth reading, unlike a lot of crap out there, so we decided to have the objective of extensively covering the international hardcore/grindcore underground "without kissing any ass," as we like to say. Our third issue (which will feature interviews with What Happens Next?, Oxbaker, Brody's Militia, Unholy Grave and many others) will be out any day now. We've received a lot of attention and praise so far, which really has us stoked. Anyone interested in finding out more can check out Radio State Fanzine by visiting http://radiostate.n3.net.

ITFOR- What do you plan for your future as GxLxW? (note: it's actually Guns, Liquor & Whores, not Guns, Whores & Liquor)

# ZIZIK REVIEW

**Aphasia** **Arcane in Thalassa**
**(Aphasia, C.P. St-André, B.P. 32111, Montreal, Qc, Canada) http://listen.to/aphasia**
I saw this band some month ago and I really wasn't impressed by their performance, although they looked like good musicians. So, I received this new CD in my mailbox and really didn't have no idea about what I was going to hear. The result is a really impressive Death Metal (I don't know why they called it black death or something, maybe because of the screamed vocals?) with the sheer precision of a band like Morbid Angel. I mean I wish I had long hair to headbang on this one. This is really a super interesting album and judging by the bonus 1996 track a the end of the album, I know why I didn't liked them before, it sound like a 1996 Cradle Of Filth/Dark Tranquillity wannabe band like thousands appeared in these days, so evolution (with personnel change for the rhythmic section) was really beneficent for Aphasia. I really recommend you (you fuckin metal dudes!) this album and if you speak French and like metal, check out the *Sang Frais* zine in which some of the band members write in...

**Converge** **Jane Doe**
**(Equal Vision records)**
I liked this kind of band that when you thought that you heard everything and that this band have reach their limit, they come with something to impress you like you never thought they can do that again. Converge is this kind of band (and Neurosis too) that crush you like a sledgehammer and destroy all your conviction about music. I remember the first time that I heard their stunning second album, *Petitioning the empty skies*, I was so impressed by the sheer violence in their hardcore sound that I wasn't able to listen to something else for month. The sonic execution of the song structure and the machine-like brutality in Jake Bannon's voice was so stunning. I think that I wasn't the only one to like get impressed by them just by the number of bands that wanted to sounds like them and don't even come close to. Their third one, When Forever Comes Crashing, was something that Converge do their best : going more and more vicious and chaotic. The following split with Agoraphobic Nosebleed was so much a big deception due to the fact that the after the stunning ANB's songs no one can looks good, I was deeply deceived by the Converge's songs.

But this is Jane Doe, 2001, and this is Converge at a further demonstration of craziness and violence. The album begins with a fuckin awesome grinding track that show you that you'll get a good time with this album, it smell like these guys play what they want to play and have fun to play it. There ain't not so much bands that the more they get old and the more they got better. Jane Doe is the shit, Converge continue on being one (if not the) of the most original and stunning hardcore band nowadays.

**Fuck The Facts** **FourOnInE**
**www.fuckthefacts.com info@fuckthefacts.com**
**Mortalized/Guilty Connector split tape**
**(hmw Dist. c/o Ryosuke Ninomiya, 8-1-3 minami-kamodai, Kamo-cho, Seuraku-Gun, Kyoto 619-1127, Japan)**
hmw@mint.freemail.ne.jp
Two nice stuff here that sound brutal and original (what more do you need to get a good release???). First we got Fuck The Facts (sadly not interviewed in this issue) from Ottawa with a new 5 song EP. The only release that I heard before this one was their split with Âmes Sanglantes, their song on this was like a long 14 minute Leng Tche-era Naked City-inspired song. This is really different, this is like a clenched fist in your face-style experimental grindcore that reminds me alot of Discordance Axis. Like this is short brutal and filled with noise in back ground. Crazy and brutal as hell from this really hardworking band, trust me, check them in the future they probably will be one of the most important grind band in the world-wide scene. The other release come from Japan, it's a live contribution tape between great young harsh noise project Guilty Connector and (I think) grind band Mortalized (both from Japan). This 10 minutes tape (yes 10 minutes, I mean 5 minute each side) is like really brutal violent grindcore with violent blast beats and Guilty Connector put out his noise over and behind, I mean this is so fuckin raw, it really kicked my ass. I listen to it like 10 time the first time, amazing! I really never heard of the rest of those two Japanese outfits, but I really want to heard more about these two and I hope they will do this match-up again. So these two release are real shorts, like 4 minutes for the GC/Mortalized tape and 8 minutes for the FTF CD, but this is a really good tryout since these stuffs are full of innovative sounds and full of brutal shit. I mean, remember the first time you heard the Dillinger Escape Plan's Under The Running Board, it was 3 song and you were impressed as hell... same impression here.

**Imply In All** **Demo 2002 CDR**
**(Imply In All, c/o Benjamin Gantch, 17 allée de la barrie, 33610, Cestas, France) www.implyinall.fr.st**
The first thing that made me think that I'll hate this CDR is that in the press release you can see that this band is a teenage band and that members got Slipknot and Watcha shirts. And I was wrong, forget their crap-metal shirts and their age, this band is really an intense young band. The two firsts songs are my favourite of this short release, it's like short thrashing songs with grind parts and some mosh parts. The sound impress me because it's raw as hell and I don't think that this is their will to sound like that because it seem that they got this sound because they record this with low resources. The vocals are reminds me that kind of cookie monster vocal that we can hear in Spazz. The last song is a little more of a kind of 25 Ta Life-type mosh/groove song sung in French which sounds less interesting. As we can see, this young band works really hard as they start their own collective and other stuff like that. As they are young they seems to still search for their sounds as I think that they were in a punk rock band before being in this band, so if they want to get better, I recommend them to work more on the fast and brutal thrashing aspect and they'll kick serious asses in the future. I really can't wait to see the direction they will take as they sounds really promising. Watch them in a near future...

**Intervalle Bizzarre/Malignancy** **Split CD**
**(SHINDY Productions c/o Martin Brzobohatý; Sadová 17;Adamov;679 04; Czech Rep.) www.shindy.cz**
Fuck! I think I never heard such a brutal stuff like that since Carcass's *Symphonies Of Sickness*. Here you got two of the most brutal band in the world united for a brutal (I try to write the word brutal the more I can in this review to let you understand that this release is really brutal) demonstration of gore death. Intervalle Bizzare (from death metal infested Czech Republic) are by far the best of the two bands, they play a fucking sick kind of death the your mother sure won't like. The vocals of IB (whose this stuff is their first proper release, I hope they'll get big) are in a way sick and disgusting with intense gory lyrics that sometimes are really disgusting, like where they speak of a cocktail made with Coca-Cola and dog's blood and shit like that. The music is very brutal and well executed. And

## About a 80's band that I never liked (and who recently split)

### (or Why the heck did I received a Megadeth CD and I haven't liked it)

**By Martin ITFOR**

In the issue #2+2=5 I did the first text of a kind of lament chronicle about music I hate. The first text was about why do all punk rock bands from Quebec are a bunch of assholes and I recently catch the video of Simple Plan and this prove more than ever the facts that these bunch of losers are young putrid rock stars. I said at the end of this that the next text will be about "Why do 15-years old kids listen to Megadeth?" I didn't do it because I just don't know what to say about it other than the fact that Megadeth is maybe the worst band the world ever saw. The point is that when I was a kid there was these metalheads with mullets and Megadeth shirts laughing at me because I got Doc Martens and I was listening to punk music. I really was impressed by those guys and I expect that Megadeth was one of the so much violent band that I could never be able to listen to them. Then the first time I listen to Megadeth was of their Countdown To Extinction album and yes they were horrible because they got the world most horrible vocalist (yes you can argue me, but I think that Dave Mustaine is an asshole) and secondly (yes I didn't listen to their classics first) their music was dull as hell, I'd prefers my Dayglow Abortions records instead.

When I was like 15, for some month I listen to much more metal stuff like Iron Maiden and Slayer and for the second time of my life I tried to listen to Megadeth and they were still the most horrible band ever and then Megadeth became one of my favourite running gag as saying shit like «you sucks like Dave Mustaine» or «your band sucks more than Megadeth»...Hardcore music was still the best music ever and that's when I discover grindcore too, so Megadeth were not really the hardest metal band ever... it was Suffocation...

So, considering that there's people who likes the band Megadeth, I'd come with some theories about why do people likes them and/or why I hated them :

1) They are a bunch of drug-crazed metalheads who buy every kind of t-shirts with skull or pentagram on it... Yeah, I mean everybody knew that kind of assholes, they got Conflict or Corrosion Of Conformity shirt and you say to them «Man, d'ya like old COC or new?» and they say «neither, I just bought this shirt because it looks great...» These kind of persons always piss you off because for you, it's important to wear shirts of bands that you like, whenever it's a really ugly shirt or not, usually, if this is a shirt by your fave band, you'll wear it, and as for them, no. Megadeth (let's say Metallica and Maiden too!) got nice Thanathos-obsessed shirt with skull and stuff. So buying Megadeth shirt back in 1990 was a symbol that you got a really dirty lifestyle. For example, Back in these days there was a Megadeth shirt with a circled A (by the way Dave Mustaine say in the booklet of the new live album «From the beginning, I first thank God, my wife and family, and my country» Anarchy???) and the fact that Megadeth got to pretend to be anarchist made me be away from anarchy for years and thinking that anarchy means that you're a dirty asshole sniffin PCP and drinking cheap beer. These kind of persons are not the kind of persons who likes music, they just need soundtrack for their partys, so Megadeth made them strong by their shirt design and by the facts that nothing rocks more than rock'n'roll and beer... But maybe that's why bands like them and Cannibal Corpse exists...

2) I am an asshole and I know nothing about music because Rust In Peace is a great album... Maybe, but I don't play guitar and seeing a dirty metal dude playing me Holy Wars never impressed me, but it impresses girls, so if you're a persons of the first kind and between 2 drug inhale you play guitar, leave the traditional punk anthems and play Holy Wars, you're gonna impress girl. But as for Rust In Peace, It goes to the original point, you know when a band can be a good band musically and then the singer sing and you just pointed the point why you'll never finish listening to this album, so that's where I am.

Well, sadly between the moment when I began to write this text and when I'm finishing it right now, I sadly heard that Megadeth split. I feel like my life is as empty as an endless pit. My enemy is dead and I won over them, I have no more reasons to lives. Hahaha! Well I have to get back to the reason why I decided to write this badass text, because I received the live album for review... Well speaking of this album, I must say that this is the biggest demonstration of what I hate : bad metal, United-Statian patriotism (the crowd shoot USA USA!) and most of all : Dave Mustaine's voice...

**All This story began a shitload month ago when I felt bored of reading crap in Metal Maniacs and when I was back from work I wrote them to say what I hate in their magazine and what I love Impulsively I wrote them a letter that I didn't even saved in my computer just to prove that I didn't cared. In their March 2002 issue, they printed the letter though I think it is really badly written and that they cut come part of it like the part where I told them that I they do interview nice bands like Impaled and Zeke, they do really bad interview and that I quit on buying their shitty magazine and prefers *Unrestrained* as they cover more extreme bands and they don't interview Jag Panzer once a year... But the most important point are there. I hate corpse painted black metal bands, progressive metal, power metal and old metal dudes. As for old metal dudes, my friend Tot called me and told me that a guy answered me in the last edition (in whom the only interesting thing is the tour diary of Rich Hosk of Total Fucking Destruction consisting in sleeping, playing grind, smoke weed and get drunk, crazy life for a crazy guy). So for this reason I bought the issue. So here's the compulsive immature (I must admit) censored letter they published in their pages and the answer of an old school Metal Maniacs reader and Jag Panzer fan who hated the facts that I hates his favourite band of 2001 (by the way if you never heard of Jag Panzer, imagine a bunch of Iron Maiden copycats and you'll got the perfect picture, the singer sings exactly like Bruce Dickinson) and wishes that my mom should have been aborted 22 years ago. I wish this guy wear a mullet...**

Dear *Metal Maniacs*,

For years your magazine has been *the* reference in metal for me. I read it at work or riding the bus *and* toilet. I've surprised myself lately, though, in not buying the last three issues. Hell, in the last six years, I've missed only a couple. Why is this? There were no good bands. I'm not gonna buy an issue of *Metal Maniacs* when the only band I like is Lamb Of God. Also, I've seen, through the years, really cool people working at the mag who I can identify with. People like Jerry Rutherford and Ary Nousbaum were great. The new staff just doesn't impress me too much except for "My Damn Column" by Liz who goes to great shows with some of the best bands in the world like Total Fucking Destruction and Unholy Grave. It's sure better than an interview with James Labrie. So yeah, I bought January 2002. This is the first issue I've purchased since Immolation [September 2001]. Why? There were, finally, interviews with great bands such as Neurosis, Pig Destroyer (two thumbs up for this interview), Impaled, Krisiun and Zeke. Why haven't you talked about great bands that released awesome records this year like Malefaction and Obligatorisk Tortyr. There are other grindcore bands out there too. There's no need for the annual interview with Jag Panzer and King's X. Please let me know if there are really people into these old stupid bands. Face it, true metal music in 2001 are bands like Soilent Green, Lamb Of God and Candiria – power metal and progressive metal sucks hard. I'm too young for this crap and I think *Metal Maniacs* readers are younger than me (I'm 21). And yeah, to all the new black metal bands and to the clowns of Dark Funeral and Marduk—stop wearing corpse paint. It doesn't scare anybody and you look more like idiots than anything else. Last but not least – your centerfold poster sucks too. Who needs Kerry King and Phil Anselmo posters?

Martin Sasseville
Sent Via EMail

Dear Martin,

I appreciate your comments and you'll notice, if you buy, that we constantly do the bands you like. Did you read my Candiria interview? Rutherford still writes for us. AnneMarie Bowman is another writer who should be right up your alley. And upcoming is Abigor, Burnt By The Sun, King Diamond, Maudlin Of The Well, Origin, Hogfish, Ringworm, Skinless, Rebaellion, Phobia, Absu, Enslaved, Bathory, Anorexia Nervosa and much more. – Mike G

Dear *Metal Maniacs*,

This letter is to that punk Martin Sasseville [March 2002]. You're 21? Judging by the immaturity of your letter I would say you're about 14. Let me explain something to you: the world and *Metal Maniacs* does *not* revolve around you. I've been buying *Metal Maniacs* since the Katherine Ludwig days and I have never written in to complain about the bands that are covered. I don't like all the bands in this magazine either. The beauty of the magazine is that there is something for everyone in these pages. I really don't like the grindcore scene but I'll read about the bands anyway and I still find it entertaining even if I don't particularly care for the band. I'm one of those people who listen to those "old stupid bands" that you spoke of. I think Jag Panzer's *Mechanized Warfare* was the best CD to come out in 2001. I'm not mad that you have insulted great bands. I am mad because I actually have to share the planet with assholes like you. I really don't have time to explain why the younger generation are such pricks. I would have to write a book for that. All I can say is that there should have been strict child bearing rights enacted, oh, I would say about 21 years ago.

Jeff Martin
Kincheloe, MI

another impressive thing about Intervalle Bizzare is that the last of their 5 songs is a really well done cover of the mighty(and much-missed) Brutal Truth's Walking Corpse. One more point for this one. Malignancy exist since 1992 and they just comes out in the last years. Probably the fact that Star Wars and Internet freak and mostly Mortician guitarist Roger Beaujard is drumming in this band helps to increase popularity of this band. And yeah Roger! Leave Mortician and work more on this one, it's sure not as boring as Mortician are. Malignancy perform ultra-standard gory but nice and the vocals is really sick. Malignancy are really interesting too and do this split really completely amazing. I do prefers the stuff Intervalle Bizzare do. I'm really interested in what do an Intervalle Bizzare full length will sounds like, I can't wait to see that...

**King's Evil** **Deletion Of Humanoise**
**(Worldchaos Production, #406 New Light Bld, 2-25-6 Hongo, Bunkyo-ku, Tokyo, 113-0033, Japan) worldkdm@syd.odn.ne.jp**
This band got maybe one of the worst band name in the world and their cover artwork is for sure as ugly as their name is. But the point is that when you put that CD in your CD player, time is now for headbanging. Tout pour le thrash. This Japanese band are like the bastard son of all your classic German thrash albums that you got in you vinyl collection, especially my personal faves, Sodom. The point is that this band is fast as hell and really well executed. The lyrics of this album are abstract and personal, at least, I really didn't care about them. Although their band name, artwork and lyrics are bad, this is a real pleasure for ears, really, this is a real violent classic thrash opus, if you remember bands like Sodom, Kreator and Whiplash. Prepare aspirin for post headbang headache.

**Knurl/Koryphaia** **Triflura/Longomontamus(split CD)**
This release is a split with two Canadian projects This is my first meeting with one of Canadian harsh noise leader Knurl. Knurl play like 3 songs on this for like an half hour of noise, it's really an interesting variation on sounds made by metal, it's slow and heavy, but always noisy and violent, now I know what to expect from this project, I'll sure gonna try another release in a near future. Koriphaia is coming from Brossard, I dunno if they released something else, but this is really an interesting project if the rest is like this song. This is a 14 minutes slow half-atmospheric noise song. An interesting thing with this release is the names of the songs from both bands, which consist of long names like the name of each band's part is (look above). This is really an interesting release with two good projects from a new label (Galactique Records which is run by Henry of Koryphaia), I hope that this label will release more soon.

**Never Presence Forever** **Disturbed Visceral Nociception**
**(Crionic Mind, PMB 105, 4644 geary blvd., San Francisco, CA, 94118, USA) www.crionicmind.org**
The first impression when you look at this album is the fact that it looks like an Initial records album, I mean it looks like a Boy Sets Fire or a King For A Day release artwork. But don't expect to listen to indie rock here. This CD begins with a real fuckin brutal harsh noise track that promise you to ha good time listening to this album. But the rest is really less brutal, but don't be sad about that. The rest is much more of a dark minimal heavy construction that lead you to get scare, it's really intense in a way that it take your attention and that you don't want to stop listening to it. All the tracks are really different, some piano there, some electronics here, just good stuff. The artwork is also fit for the purpose of the music here, you'll see when you'll buy the album, I mean you do have to get this for a soundtrack for your days of despair, to get downer... And check out the interview in this issue to see how amazing NPF are.

**Uppercut** **A Luta Continua**
**(I Scream Records, Broekstratt 10- 1730 Kobbegem – Belgium) www.iscreamrecords.com**
Do you remember back in the day when you were so proud of «The Scene», when you go to show and grabbing the mic of your friend's band to prove that you're the only one who know their lyrics and you wanted to see everybody in the pit, when you believe in an united scene and mostly in hardcore. I guess that's what Uppercut are about, having fun with your friend with nice old school hardcore. When you see the cover of this one, you know you'll have good time with them, like an ugly drawing about different people doing skateboard and moshing, that's real life! The music of this Netherland band is like sometimes fast (and aggressive as fuck) and sometimes melodic and I was searching what it sounds like, I listened to the album twice and I still wasn't able to find that (what I found later) they sound like AFI if they used to like early DRI or Negative Approach much more than the Misfits (or maybe I'm wrong.) It's sincerely a good album, my kind of melodic hardcore and if they got bigger I'm not gonna be surprised because they really sound like an honest band. But don't betray them, they will hate you a lot if you leave the scene and you'll be the subject of a song in their next release!

**Utopy** **s/t**
**(Rimouskore, B.P. 723 Rimouski, Québec, G5L 7C7, Canada) rimouskore@hotmail.com**
Utopy first interested me for their name, as I'm interested in utopia and it's functions through politic, anyway. This band come from Rimouski, a small town in eastern Quebec who was considered in the early 90's as the world's death metal capital. Utopy plays a really interesting death metal with groove parts and strong vocals sung in Moliere's language (French). I talked to Felix, the lead singer and lyricist and he told me that the message in the song are so personal and so important for him that he don't want to miss the emotional loss of a translation, looks like the same advertising as in the last Yacopsae album. That's made me talking about the lyrics, yes, they are really folded like into both emotion and metaphysic with a kind of poetic verve, really interesting. Something that made them a Quebec band is the fact that they filled the album with samplings from movie like the French version of Seven and it closed with a repetitive "Je suis seul" (I am alone) that close the album in the way that it was in emotion all along, like a full blast beat destructive emotive explosion. Highly recommended for every fans of brutal groovy death metal.

**Yacopsae** **Einstweilige Vernichtung**
**(Slap a Ham, P.O. Box 7337, Alhambra, Ca, 91802-7337, USA) www.slapaham.com**
I never got the chance (read privilege here) to hear any recordings from Yacopsae. But now that I heard of this German turbo thrash and I'm selling out to their sound. Sincerely this is maybe one of the best thrash/fastcore/power violence or music in general album I've heard. 37 songs, 20 minutes. I really can't say much about this one, except that it's fast violent and that it's necessary to have a copy in your collection. I hope this album will become a standard in extreme music, a classic... This album was so stunning for them that they decided to do a punk rock cover album to feel different after the violent experience of doing this album. And you'll get the whistling part in your head for month after that. I can't say more about this album because it left me breathless...